

The Gramophone Shop, Inc.

Record Supplement

for

August, 1944

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CODE SYMBOLS

Used in identifying the make of records reviewed and listed in The Gramophone
Shop Record Supplement

AS	L'Anthologie Sonore	G	Gramophone (HMV)
B	Brunswick	GT	Gamut
BA	Bost	K	Keynote
C	Columbia	MS	Sonora
CM	Columbia Masterworks Set	MW	Hargail Recorder
CON	Continental	NMR	New Music Recordings
CX	Columbia Two-Record Masterworks Set	P	Parlophone
D	Decca	PAR	Paraclete
ES	Bost	SON	Sonart
		V	Victor
		VM	Victor Masterpiece Set

†—Columbia Masterworks Sets and Victor Masterpiece Sets marked † are obtainable in both manual and automatic couplings. In ordering such sets, kindly specify coupling desired.

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Complete 1944 Columbia Catalogue 25c

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THE GRAMOPHONE SHOP, Inc.

18 EAST 48th STREET

NEW YORK 17, N. Y.

The Gramophone Shop, Inc.

*The World's Best Recorded Music
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Vol. VII

Record Supplement for August, 1944

No. 8

ADDINSELL (RICHARD)

ADDINSELL: Warsaw Concerto. Anonymous Pianist with the London Symphony Orchestra conducted by Muir Mathieson. 12" record (2 sides), No. C-7409M; price \$1.05.

The Republic film *Suicide Squadron* (released in England under the title *Dangerous Moonlight*) was the story of a reknowned pianist who became an officer in the Polish Air Force and lost his memory as a result of a crash. In the course of the film the pianist played a concerto at a symphony concert, the score being written especially for the film by Richard Addinsell in a Rachmaninoff-like style. The attractive theme became immensely popular in England in a dance arrangement, and its success has been duplicated in this country. As a result of its popularity, Columbia has released domestically the record made from score as played on the sound track of the film. Resoundingly played by an anonymous pianist with the London Symphony Orchestra conducted by Muir Mathieson, the score emerges as an engaging piece of film music.

resonance and fine recording make this an attractive disc. A previous recording of the Fugue by Marcel Maas has been withdrawn many years.

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DEBUSSY (CLAUDE)

DEBUSSY: Sonata No. 3, for violin and piano (3 sides) and Suite Bergamasque, No. 3-Clair de Lune (arr. A. Roelins) (1 side). Joseph Szigeti (violin) and Andor Foldes (piano). Two 12" records in Set CX-242†; price complete with album \$2.63.

Debussy's last composition and his only work for violin and piano was written some time during 1916/17 while he was a semi-invalid. It is of particular interest because it represents his final period during which he signed himself "musicien français" as a result of his intense patriotic feelings brought on by World War I.

All the finesse and rarified beauty usually associated with Debussy are present in this work, but they are transformed to a remarkable degree. The complete maturity of the composer speaks in every phrase. The three movements *Allegro vivo*, *Intermezzo (Fantasque et Léger)* and *Finale (Très animée)* are played with great understanding by the distinguished violinist Joseph Szigeti and his accompanist Andor Foldes. The recording is of the best. Of previous recordings by Dubois and Maas, Thibaud and Cortot, and Elman and Mittman, only the last, (VM-938†) is still available.

BACH (JOHANN SEBASTIAN)

BACH: Toccata and Fugue in E minor (Peters Vol. IV, No. 3). Rudolf Serkin (pianist). 12" record (2 sides), No. C-71594D; price \$1.05.

The Toccata and Fugue has been given a straightforward performance by the pianist Rudolf Serkin. Ample

MOZART (WOLFGANG AMADEUS)

MOZART: Quartet No. 16 in E flat major, K. 428.

Busch String Quartet. Four 12" records (8 sides) in Set CM-529†; price complete with album \$4.73.

Not received by our press deadline. To be reviewed in a forthcoming issue.

SCHUBERT (FRANZ)

SCHUBERT: Sonata No. 9, in A major, Op. 120.

(3 sides) and Ländler, Op. 171. (1 side). Robert Casadesus (piano). Two 12" records in Set CX-230†; price complete with album \$2.63.

The Piano Sonata No. 9 in A major, Op. 120, is one of Schubert's exquisite creations. The simple singing theme of the first movement is one of his best melodies and the second movement, although extremely simple, is poignantly beautiful. Only in the finale is there a display of the virtuosity usually associated with the piano sonata form. Schubert poses no technical problems for Casadesus who gives the sonata one of his unusually clean, straightforward performances. The recording is beyond reproach. In fact, it is one of the best piano recordings in the entire Columbia catalogue. A previous recording by Myra Hess has been withdrawn for many years. On the last side of the set there are 8 of the 12 Ländler which make up Op. 171. These are also played with fine feeling and style.

VAUGHAN WILLIAMS (RALPH)

VAUGHAN WILLIAMS: Overture to "The Wasps" of Aristophanes. Hallé Orchestra conducted by Dr. Malcolm Sargent. 12" record (2 sides) No. C-71605D; price \$1.05

Not received by our press deadline. To be reviewed in a forthcoming issue.

VILLA-LOBOS (HECTOR)

VILLA-LOBOS: A Próle Do Bébé (No. 1) (The Child's Family) (3 sides) and Alegria Na Horta (Joy is the Garden) (1 side). Artur Rubinstein (piano). Two 12" records in Set VM-970; price complete with album \$2.62.

Born in 1881 in Rio de Janeiro, the son of an amateur musician and writer, Hector Villa-Lobos is essentially a self taught artist and composer, his theory teachers at the National Conservatory in Rio, Angelo Franca and Francisco Braga, both having declared that the lessons they gave him were not worthy of mention. After playing in theatre and cafe orchestra to make a living, he joined a scientific expedition going into the interior of Brazil to study the folk music and customs of the various regions. Material collected during these years was to provide inspiration for many later compositions, including the *Alegria Na Horta*, the third piece of the *Suite Floral*, Op. 97, which dates from 1916.

Finding his native folk music unbounded by conventional harmonies and patterns, Villa-Lobos was able to write works of truly indigenous qualities. During World War I the blockade prevented much modern music from penetrating into South America, so it was natural that this talented composer should turn to other sources of inspiration. Not until 1918 did he hear Debussy, and then through Artur Rubinstein, who was to become a close associate for many years. As a matter of fact some time between 1921 and 1926 Villa-Lobos composed a musical portrait of Rubinstein for piano and orchestra called *Rudepoema* (Savage Poem), about which, the composer says, "It is the most difficult composition ever written for the piano."

Leaving Brazil for the first time at the age of 41 (in 1922) he went to Paris on a government stipend, not to study, but to show the European world his many compositions. Today he stands as one of the foremost of modern composers, with a creative output hardly equalled in modern times (some 1400 compositions including operas, symphonies, ballets, chamber music, songs and piano works). At present he is Director of Musical Education in Brazil.

The first of the two suites for piano entitled *A Próle Do Bébé*, written in 1917 and dedicated to his wife Lucilia Villa-Lobos, consists of several short descriptive program pieces depicting a collection of child dolls, each section bearing the name of a doll. They are: No. 1, *Branquinha* (Little China Doll), No. 2, *Moreninha* (Little Paper Doll), No. 3, *Caboclinha* (Brazilian Doll), No. 4, *Mulatinha* (Little Black Doll)—Omitted, No. 5, *Negrinha* (Gingerbread Man), No. 6, *A Pobresinha* (Poor Little Rag Doll), No. 7, *Polichinella* (Punch), No. 8, *Brucha* (Little Witch Doll). Of these, No. 7 was recorded on a discontinued Victor record by Guiomar Novaes, who has also done Nos. 1, 2 and 6 on C-17355D. Nos. 2, 6 and 7 were previously recorded by Rubinstein on a discontinued Victor record. No recordings have been traced of the second suite. The present set is brilliantly recorded and played by Artur Rubinstein, and should be in every collection of Latin American music.

WAGNER (RICHARD)

WAGNER: Tristan und Isolde, Act III—Excerpts. Lauritz Melchior and Herbert Janssen (tenor and baritone in German) with the Columbia Opera Orchestra conducted by Erich Leinsdorf and the Orchestra of the Teatro Colón, Buenos Aires, conducted by Roberto Kinsky. Five 12" records (10 sides) in Set CM-550†; price complete with album \$5.78.

Not received by our press deadline. To be reviewed in a forthcoming issue.

WAGNER: A Wagnerian Concert. Pittsburgh Symphony Orchestra conducted by Fritz Reiner. Four 12" records (8 sides) in Set CM-549†; price complete with album \$4.73.

This set contains some recordings by this fine orchestra which have been in the Columbia catalogue, and which will be available in automatic sequence for the first time. The selections include:

DIE MEISTERSINGER

Prelude to Act I

SIEGFRIED

Forest Murmurs

LOHENGRIN

Prelude to Act I

Prelude to Act II

DIE WALKURE

Ride of the Valkyries

Among the finest recordings available today, these excellent examples of Fritz Reiner's superb Wagnerian conducting should be extremely popular. These five discs are housed in an attractive album.

POPULAR SETS

ALOHA HAWAII. Lani McIntyre and his Aloha Islanders. Four 10" records (8 sides) in Set MS-457; price complete with album \$2.62.

Song of the Islands (Na Lei, O Hawaii); You Are Like a Beautiful Flower (Makalapua); One, Two, Three, Four; Sweet Constancy (Ua Like Noa Like); Farewell To Thee (Aloha Oe); Beautiful Kahana; Isle of Golden Dreams; Maori Brown Eyes

ENRIC MADRIGUERA: Enric Madriguera and his Orchestra. Four 10" records (8 sides) in Set MS-463; price complete with album \$2.62.

Besame Mucho (Bolero); Os Quindis De Ya-Ya (Samba); I'm Living from Kiss to Kiss (Beguine); Como Tru-ca-tu (Rhumba); Chiu-Chiu (Rhumba); Cansado (Rhumba); Cae Cae (Samba); Llumbele (Guarracha)

GYPSY MUSIC. Noy Gorodinsky and his Gypsy Ensemble. Four 10" records (8 sides) in Set MS-271; price complete with album \$2.62.

Shining Moon Medley; Two Guitars; Dark Eyes; When a Gypsy Makes His Violin Cry; The Only Girl; A Gypsy's Dream; When I Stroll Down Acatia Lane; Waiting For You

POLKA TIME. Stanislaw Mroczeck and his Orchestra. Four 10" records (8 sides) in Set MS-458; price complete with album \$2.62.

Vict'ry Polka; Ruby Polka; Blackberry Polka; Saturday Night Polka; Helena Polka; Mother Goose Polka; Pennsylvania Polka; Clarinet Polka

BENNY GOODMAN'S SEXTET: Benny Goodman and his Sextet. Four 10" records (8 sides) in Set C-C102; price complete with album \$2.63.

Included in this fine album are many out-of-print items which should be popular with the jazz collector. The album contains: **Rose Room, Air Mail Special, Flying Home, I Found a New Baby, Poor Butterfly, Grand Slam, The Wang Wang Blues, As Long As I Live.**

OPERETTA SELECTIONS: Marek Weber and his Orchestra. Four 10" records (8 sides) in Set C-C100; price complete with album \$2.63.

Selections from four operettas, Strauss' **Die Fledermaus** and **Gypsy Baron**, Romberg's **The Student Prince**, and Kalman's **Countess Maritza**, are included in this attractive album.

REMEMBER: Buddy Clark (vocal) with Hammond Organ Accompaniment. Four 10" records (8 sides) in Set C-C99; price complete with album \$2.63.

This album of favorite songs from World War I contains: *Smiles, Dear Old Pal of Mine, K-K-K-Katy, There's a Long, Long Trail, My Buddy, Keep the Home Fires Burning, That Old Gang of Mine, Just a Baby's Prayer at Twilight.*

TOMMY DORSEY, STARMAKER: Tommy Dorsey and his Orchestra, featuring Ziggy Elman, Connie Haines, Sy Oliver, The Pied Pipers, Buddy Rich, Frank Sinatra, Jo Stafford. Four 10" records (8 sides) in Set VP-150; price complete with album \$2.62.

Gathered together in one album are several records of many popular artists who have been launched on their careers by Tommy Dorsey. Included are: *None But the Lonely Heart, Will You Still Be Mine, Everything Happens to Me, Swing High, Oh! Look At Me Now, Little Man with a Candy Cigar, Swingin' on Nothin', Not So Quiet, Please.*

SONGS OF THE WEST: "Red River" Dave McEnery and Orchestra. Four 10" records (8 sides) in Sets MS-464; price complete with album \$2.62.

Is the Range Still the Same Back Home; Home on the Range; The Last Round Up; Wagon Trail; Ole Faithful; Take Me Back to My Boots and Saddles; Empty Saddles; Red River Valley

A CONNECTICUT YANKEE: Members of the "Original" Cast of the Broadway Production including: Vivienne Segal, Dick Foran, Julie Warren, Vera-Ellen, Robert Chisholm, Chester Statton, the Crane Calder Chorus and the Connecticut Yankee Orchestra conducted by George Hirst. Five 10" records (10 sides) in Set D-DA367; price complete with album \$4.46.

Connecticut Yankee Overture; My Heart Stood Still; Thou Swell; On a Desert Island With Thee; To Keep My Love Alive; Can't You Do a Friend a Favor; I Feel at Home With You; You Always Love The Same Girl; Finale

The important songs from this popular Rogers and Hart musical comedy have been recorded by members of the cast of the recent revival which was such a success on Broadway.

JOHNNY NOBLE: Vol. I. Johnny Noble and his Hawaiians. Four 10" records (8 sides) in Set B-1013; price complete with album \$3.67.

The first volume of Johnny Noble's 1928/29 recordings of favorite songs and hulas of the Islands contains: *Song of the Islands, Aleoki, King's Serenade, Sassy, Hilo March, Moana Chimes, Kalamaula, Lei Nani.* Surprisingly clear for their age, these records should be in every collection of Hawaiian music.

BING CROSBY: Vol. II. Bing Crosby and Orchestra. Four 10" records (8 sides) in Set B-1015; price complete with album \$3.67.

Brunswick's second volume of early Bing Crosby recordings contains: *When the Blue of the Night Meets the Gold of the Day, A Faded Summer Love, Stardust, Dancing in the Dark, Sweet and Lovely, I Apologize, Many Happy Returns of the Day, At Your Command.*

AMERICAN COUNTRY DANCES: Mr. and Mrs. Siller (fiddle and piano). Tiny Clark, Caller. Three 10" records (6 sides) in Set ASCH-344; price complete with album \$2.89.

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Included in this album of squares and reels are: *Parley Vous, Nellie Gray, Turkey in the Straw, Virginia Reel, Grand March, Western Squares, Brown Jug.* A booklet with instructions and the texts of the calls is enclosed with the album.

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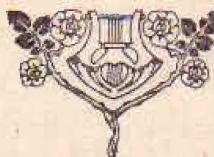
ROBERT CASADESUS ON RECORDS

Born in an illustrious musical family of many generations, Robert Marcel Casadesus was encouraged by his family to cultivate and develop whatever musical talent he might possess. First a pupil of his aunt, and later of Louis Diemer and Xavier Leroux at the Paris Conservatory, he won first prize in 1913 and the Prix Diemer in 1920. Concert tours throughout Europe, North Africa and South America followed, and in 1935 he made his North American debut in New York playing Mozart's Concerto No. 26, in D major, K. 537, the "Coronation" Concerto, with the Philharmonic-Symphony Orchestra of New York conducted by Hans Lange. Toscanini, who was in the audience on that occasion, requested Casadesus to play under his direction the following year. Since these appearances his success has been unqualified. As we go to press, he is about to repeat the "Coronation" Concerto with the Boston Symphony Orchestra at the annual Berkshire Festival. Now residing in the United States, he is generally regarded as one of the foremost pianists of his generation. He has frequently appeared in recitals with his wife, Gaby Casadesus, also a pianist.

Impeccable technique, clarity of tone, superb rhythmic sense, and an all round pre-eminent musical sensitiveness combine with the classic tradition of French "style" to produce a great musician and pianist.

Besides giving recitals, he has devoted time to composition, having composed a piano and a two piano concerto, a violin concerto, a sonata for flute and piano, and a symphony, all written in an interesting modern idiom.

In addition to the records listed below there were a few others in the domestic catalogue which have been withdrawn, and also a few in the French Columbia catalogue which have not been pressed in this country. It is to be hoped that some day these will be released here, as the imported records are not available at the present time.



THE CASADESUS RECORDS

Note: Most of the records are either in stock or will be shortly. We cannot, of course, guarantee to have any album constantly on hand under present conditions.

CHABRIER (EMMANUEL)

Trois Valses Romantiques (For Two Pianos). With Gaby Casadesus. Two 12" records (4 sides) in Set CX-209†; price complete with album \$2.63.

FAURE (GABRIEL)

Quartet No. 1 in C minor, Op. 15 (Piano and Strings). With Joseph Calvert (violin), Leon Pascal (viola), Paul Mas (cello). Four 12" records (8 sides) in Set CM-255†; price complete with album \$4.73.

MOZART (WOLFGANG AMADEUS)

Concerto No. 24 in C minor, K. 491. With Paris Symphony Orchestra conducted by Eugene Bigot (7 sides) and **Rondo in D major, K. 485** (1 side). Four 12" records in Set CM-356†; price complete with album \$4.73.

Concerto No. 27 in B flat major, K. 595. With Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli (7 sides) and **Minuet in D major, K. 355**, and **Gigue in G Minor, K. 574** (1 side). Four 12" records in Set CM-492†; price complete with album \$4.73.

Sonata No. 12 in F major, K. 332 (3 sides) and **Sonata No. 17 in D major, K. 576** (3 sides). Three 12" records in Set CM-433†; price complete with album \$3.68.

RAVEL (MAURICE)

Sonatine (3 sides) and **Le Tombeau de Couperin**. **Menuet only** (1 side). Two 10" records in Set CX-179†; price complete with album \$2.10.

Valses Nobles et Sentimentales. Two 10" records (4 sides) in Set CX-194†; price complete with album \$2.10.

SCARLATTI (DOMENICO)

Sonatas-Longo Nos. 465, 22, 486, 449, 387, 413, 487, 463, 395, 411, 263. Three 12" records (6 sides) in Set CM-372; price complete with album \$3.68.

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SCHUBERT (FRANZ)

Sonata No. 9 in A major, Op. 120. (3 sides) and **Ländler, Op. 171, Nos. 1, 3, 4, 5, 6, 7, 8, 11** (1 side). Two 12" records in Set CX-236†; price complete with album \$2.63.

WEBER (CARL MARIA VON)

Konzertstück in F minor, Op. 79. With Paris Symphony Orchestra conducted by Eugene Bigot. Two 12" records (4 sides) in Set CX-59†; price complete with album \$2.63.

SECOND REVIEWS

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: *Coriolan Overture*, in C minor, Op. 62. London Symphony Orchestra conducted by Pablo Casals. 12" record (2 sides) No. V-36291; price \$.79.

Composed early in 1807, the Overture to H. J. von Collin's tragedy *Coriolan* is given a stirring performance by Pablo Casals and the London Symphony Orchestra. This record, no longer in the catalogue, is a fine example of the great Spanish cellist's ability as a conductor. A few copies are still in stock.

BEETHOVEN: *Sonata No. 8 in G major, Op. 30, No. 3*, for violin and piano. Jascha Heifetz (violin) and Emanuel Bay (piano). Three 12" records (5 sides--last side blank) in Set VM-570; price complete with album \$3.15.

Aside from the overprominence of the violin in this recording, the performance by Jascha Heifetz and Emanuel Bay of this delightful sonata, dedicated by Beethoven to Alexander I of Russia, is splendid in every way. A few copies of this discontinued set are available in manual sequence only.

BELLINI (VINCENZO)

BELLINI: *Norma-Casta Diva* and *Ah! bello, a me ritorna*. Ina Souez (soprano, in Italian) with Chorus and Orchestra conducted by John Barbirolli. 12" record (2 sides) No. V-36286; price \$.79.

From its first performance on December 26, 1831, *Norma* has been the vehicle for many great singers. Giuditta Pasta, the original Norma, and later Giulia Grisi, Teresa Tietjens, Lilli Lehmann, and in modern times, Rosa Ponselle all gained fame for their interpretations of the role of the Druid priestess. In this record Ina Souez, the American soprano who attracted attention for her stunning performances in the Glyndebourne recordings of Mozart's *Cosi Fan Tutti* and *Don Giovanni*, displays a powerful voice, intelligently employed and beautifully recorded. The aria, one of the most difficult ever written, contains a broad flowing melody of the great beauty. A few copies of this discontinued record are in stock at the present time.

BIZET (GEORGES)

BIZET: *Carmen Suite*. London Philharmonic Orchestra conducted by Sir Thomas Beecham. Two 12" records (4 sides) in Set CX-144; price complete with album \$2.63.

The magnificently recorded performance of Sir Thomas Beecham's arrangement of music from Georges Bizet's opera *Carmen* has been reissued by Columbia in an attractive decorated album. The selections include: *Preludes to Acts I, II, III, IV*, *La Garde Montante* from Act I, and the *Danse Bohème* from Act II.

BRAHMS (JOHANNES)

BRAHMS: *Songs of Brahms*. (Alto Rhapsodie, Op. 53; *Dein Blaues Auge*, Op. 59, No. 8; *Der Schmied*, Op. 19, No. 4; *Immer Leiser Wird Mein Schlummer*, Op. 105, No. 2). Marian Anderson (contralto, in German) with the Male Chorus of the University of Pennsylvania Choral Society and the Philadelphia Orchestra conducted by Eugene Ormandy. Two 12" and one 10" record (6 sides) in Set VM-555; price complete with album \$3.41.

Brahms' Alto Rhapsodie was composed in 1869 to a text from Goethe's somber poem *Harzreise im Winter* (Winter Journey through the Harz). Marian Anderson's voice is singularly appropriate for this somber music which she sings with great feeling and insight. First rate reproduction and orchestral playing are an additional feature of this attractive album. Of the three songs included in the set, *Immer Leiser* fares best with the orchestral accompaniment. The others, while beautifully sung, are weighed down by the over-rich orchestra. A limited supply of albums is once again in stock.

BRAHMS: 16 Waltzes, Op. 39 (5 sides) and Ballade, Op. 10, No. 1 (1 side). Anatole Kitain (piano). Three 12" records in Set CM-342; price complete with album \$3.68.

Composed in January, 1865 for piano duet, these charming waltzes were dedicated to the critic Hanslick, and were first performed in 1866 by Clara Schumann and Albert Dietrich. Later Brahms made an arrangement for two hands, which is used in this recording. Anatole Kitain's vigorous and straightforward performance leaves little to be desired, and the recording is first rate throughout. The "Edwarde" Ballade which completes the set is likewise given a fine reading.

CHOPIN (FREDERIC)

CHOPIN: Mazurkas, Vol. II. Artur Rubinstein (piano). Six 12" records (12 sides) in Set VM-626; price complete with album \$6.82.

The first volume of Artur Rubinstein's performance of Chopin's Mazurkas is again in stock. The pianist's rhythmic vitality, relentless driving forcefulness and sense of phrasing and contrast make this music more than inspired dance pieces. They convey, in a sense, all the fire and temperment of the Poles. The recording is incredible in its range of dynamics and color. Contained in the album are: Op. 6, 7 and 17 complete; Op. 24, Nos. 1, 2, 3; Op. 30, Nos. 1, 3; Op. 41, Nos. 2, 4.

CHOPIN: Nocturnes. Vol. I—Nos. 1-8 and 11, 12 (12 sides) and Vol. II—Nos. 9, 10 and 13-19 (10 sides). Artur Rubinstein (piano). Eleven 12" records in Sets VM-461/2; price complete with albums \$12.59, or Set VM-461 complete for \$6.82, and Set VM-462 complete for \$5.77.

Following a middle way between objectivity and sentimentality Rubinstein is able to avoid the errors frequently made playing these pieces. His conscientious playing might be used as a model of what good Chopin playing should be. Its splendid dynamic accentuations and fine tonal coloration are the products of a highly cultivated musical sense. The recording, as in most of Rubinstein's performances, is of the best.

COLEMAN (ELLEN)

COLEMAN: Cello Sonata. Jacques Serres (cello) and Adv. Leyvastre (piano). Two 12" imported records (4 sides) Nos. G-L1051/2; price \$2.10 each.

No data on this composer is available as far as we can trace. The work, available on French H.M.V. surfaces, is of a Brahmsian character. The recording is up to the high standards of the pre-war French studios. Recommended to those who are interested in cello literature and to those who like music off the beaten track.

DONIZETTI (GAETANO)

DONIZETTI: Lucia di Lammermoor—Splendor le sacre face and Spargi d'amaro pianto (Mad Scene).

Toti Dal Monte (soprano, in Italian) and Orchestra. 12" record (2 sides) No. V-36285; price \$.79.

A list of the early interpreters of Donizetti's operas reads like a list of the great singers of the early 19th century: Mario, Pasta, Grisi, La Blanche, Tamburini, Duprez, and Persiani (the original Lucia). With the passing of the great virtuosi the music was bound to suffer a decline, but some works have managed to hold the stage as an occasional vehicle for a singer. It is well sung in this record by the Italian soprano Toti Dal Monte, who had but a brief career at the Metropolitan many years ago. Omitting the brief parts of Arturo, Raimondo, and the chorus, Dal Monte displays a clear full voice which is skillfully employed throughout the scene. The real thrill on the record however, is the *Fin alt* with which she ends each side. A few copies of this discontinued record are in stock at the present time.

DVORAK (ANTON)

DVORAK: Carnaval Overture, Op. 92. Chicago Symphony Orchestra conducted by Fredrick Stock. 12" record (2 sides) No. V-36290; price \$.79.

The second of a group of three concert overtures, *Carnaval* has been one of the most popular short works of the great Czech composer. Notable for its sparkling and rhythmic flow, it is one of his most frequently performed compositions. A few copies of this discontinued recording by the late Fredrick Stock and the Chicago Symphony are on hand at the present time.

MANEN (JUAN)

MANEN: Chanson-Adagietto, Op. A8, No. 1. and BARTOK (BELA) Romanian Dances. Zoltan Szekely (violin) and Ceza Frid (piano). 12" imported record (2 sides) No. D-K872; price \$1.57.

Containing music which is definitely off the beaten path this record offers a hauntingly beautiful air and cadenza by the Catalan violinist and composer Juan Manén (b. 1883) who was so critical of his own works he has withdrawn many from circulation.

On the reverse side Mr. Szekely plays his own arrangement of five of the Six Romanian Dances of Bela Bartok. These selections make up a singularly attractive disc, which is well played and recorded.

MASSENET (JULES)

MASSENET: *Manon* — Complete recording in French. Soloists, Chorus and Orchestra of the Opéra-Comique, Paris conducted by Elie Cohen. Eighteen 12" records (36 sides) in Set C-OP-10; price complete with albums \$19.95.

The cast in this superb recording of Jules Massenet's version of L'Abbé Prevost's novel *Manon Lescaut* is as follows:

Manon Lescaut.....	Germaine Feraldy (S)
Le Chevalier des Grieux.....	Joseph Rogatchewsky (T)
Le Comte des Grieux.....	Louis Guenot (Bs)
Lescaut.....	G. Villier (B)

The unflagging understanding and enthusiastic conducting of this wonderful score by Elie Cohen, combined with a first-rate cast of singers produce a performance that is indeed hard to beat on records. Rogatchewsky's Chevalier des Grieux is as fine as has been heard in many years. He sings with style, employing a voice with a fine free top register. Listen to his version of *Le rêve* to be convinced. Mlle. Feraldy is also an artist of distinction, with a voice which is sweet without being nasal. The recording is good. The diction in the spoken dialogue and the arias is a constant joy.

MOZART (WOLFGANG AMADEUS)

MOZART: Concerto No. 3 in E flat major for horn and orchestra, K. 447. Aubrey Brain (horn) with the B.B.C. Symphony Orchestra conducted by Sir Adrian Boult. Two 12" records in Set VDM-829; price complete with album \$2.62.

The third of Mozart's four horn concertos was written, like the others in that form, for Ignaz Leutgeb, a Salzburg born virtuoso and lifelong friend of the composer. The mature orchestration, as well as the general romantic character of the work would tend to support the contention of Georges St. Foix that it was composed, not in 1783 as Koechel maintains, but at a later date, probably sometime in 1788 or 1789. In any event it is one of the more mature works of the composer, and is certainly one of the more unfamiliar.

The celebrated English horn virtuoso, Aubrey Brain, gives us a superb performance. Spectacular breath control and exquisite feeling are in evidence throughout the work. First-rate recording of the splendid B.B.C. Symphony Orchestra combines with the delightful score to produce a richly rewarding set.

MOZART: Requiem Mass, K. 626. University of Pennsylvania Choral Society and the Philadelphia Orchestra conducted by Harl McDonald. Six 12" records (12 sides) in Set VDM-649; price complete with album \$6.82.

Although this performance is far from being ideal, there are many features which should not be overlooked. The superb playing of the Philadelphia Orchestra probably will not be surpassed in the near future, and the singing of the chorus, while not in the best Mozart style, is better than average. The soloists, however, are little more than competent. Mr. McDonald conducts with sincerity and spirit, but there is lacking that final authority that a work of this stature must possess. This recording, however, is the only one available at the present time.

The Requiem Mass, left unfinished at the time of Mozart's death, was finished, as reports have it, by Süssmayr, a close friend and pupil of the master. Some years after, when the work was about to be published, Süssmayr claimed that he had written most of it. This does not seem to have been the case, but just what parts are Mozart's and what parts are Süssmayr's few scholars seem to agree. In any event, the work is of consummate beauty and feeling. Only a master could have written it, so it seems logical to believe the story that Süssmayr finished the work in accordance with Mozart's wishes and from memory of piano performances of sections not sketched by Mozart.

A new supply of drop-automatic sets is at hand.

MOZART: Concerto No. 27 in B flat major for piano and orchestra, K. 595. Artur Schnabel (piano) and the London Symphony Orchestra conducted by John Barbirolli. Four 12" records (8 sides) in Set VDM-240; price complete with album \$4.72.

Schnabel's performance of the last Mozart piano concerto, like most of his other performances, is a model of style. Superb pianism throughout the recording is enhanced by a truly outstanding reading of the score by John Barbirolli and the London Symphony Orchestra. Dating from the last year of Mozart's life, this concerto is one of his most mature works in this form. The second movement in particular foreshadows so much of the romantic music of the 19th century. This section is played with consummate skill by Schnabel. The virtuoso third movement holds no difficulties for this pianist. The trills and runs are as perfect as will ever be heard on records. His approach to the work as a whole has been romantic, and as such, is one of the best examples of his style. A highly recommended recording.

PROKOFIEV (SERGEI)

PROKOFIEV, Concerto No. 2 for violin and orchestra, Op. 63. Jascha Heifetz (violin) with the Boston Symphony Orchestra conducted by Serge Koussevitzky. Three 12" records (6 sides) in Set VDM-450; price complete with album \$3.67.

Completed in the latter part of 1935, this concerto had its American premiere in Symphony Hall with the Boston Symphony Orchestra under the direction of Serge Koussevitzky and Heifetz as the violin soloists on Dec. 17, 1937. Written on a larger scale and in a more heroic mood than the Concerto No. 1 in D major, Op. 19 (recorded by Joseph Szigeti and the London Philharmonic Orchestra conducted by Sir Thomas Beecham in Set CM-244) this work has become and remains extremely popular. The recording and performance leave nothing to be desired.

SCARLATTI (DOMENICO)

A Collection of 11 Sonatas. Robert Casadesus (piano). Three 12" records (6 sides) in Set CM-372; price complete with album \$3.68.

This much sought after album of Scarlatti Sonatas played by Robert Casadesus is once again in stock. Crystal clear recording and beautifully clean playing make this set one of the most rewarding in the Columbia catalogue. Casadesus is best in the faster sonatas, where he has ample opportunity to display his amazing virtuosity. The selection, on the whole, is as fine as one can find outside the superb Landowska recordings on the harpsichord. Included in the collection are the following: Longo Nos. 22, 263, 387, 395, 411, 413, 449, 463, 465, 486, 487.

SCHUBERT (FRANZ)

SCHUBERT: Sonata in C minor (Posth.). Webster Aitkin (piano). Three 12" records (6 sides) in Set GT-MS9; price complete with album \$3.67.

This posthumously published sonata by Schubert dates from 1828, one of the happiest in his life. This work, though very uneven, and in parts diffuse, is highly characteristic of his piano works. It contains some of his finest and most original music, and it is saturated with that personal charm that is so strong, and so indescribable. The recording, the only one traced, is good, and the performance by Webster Aitken is well controlled and musicianly. The set is available in manual sequence only.

SCHUBERT: Symphony No. 8 in B minor, "Unfinished." (5 sides) and Rosamunde-Ballet Music No. 1 in G minor (1 side). Boston Symphony Orchestra conducted by Serge Koussevitzky. Three 12" records in Set VDM-319; price complete with album \$3.67.

This rather objective performance of this favorite symphony has been given superb recording. The fine acoustics of Symphony Hall having been admirably captured on these records.

Dating from 1822, the Symphony No. 8 was destined never to be completed, to be ignored or forgotten until 1865. From that year, long after the composer's death, when it was first performed, it has never ceased to enthrall almost every listener. The mystery of why the work was never completed has been the subject of stage plays, musical comedies, motion pictures, and learned discussions, but no completely satisfactory answer has been found. Let it suffice to say that the work as it now stands is one of great beauty and will stand with the great symphonic works of the foremost composers of all time. It is the greatest of his orchestral works up to the time of its composition and one of the most perfect as well as poignant and affecting masterpieces in all symphonic literature. In melody, harmony and orchestration it is the epitome and the quintessence of Schubert.

WAGNER (RICHARD)

WAGNER: Fünf Gedichte -- No. 3, Im Treibhaus; No. 4, Schmerzen; No. 5, Traume, Helen Traubel (soprano, in German) with the Philadelphia Orchestra conducted by Leopold Stokowski. Two 12" records (4 sides) in VM-872; price complete with album \$2.62.

Three of the Five Wesendonck Songs have been recorded by the famous Wagnerian soprano of the Metropolitan Opera House with accompaniments by the Philadelphia Orchestra conducted by its reknowned conductor Leopold Stokowski. There has been a definite need for a modern recording of these songs since Frieda Leider's superb disc of Nos. 4 and 5 has been discontinued. Helen Traubel's big voice has been recorded to advantage, as has the Philadelphia Orchestra. The settings of these songs are of particular interest to the student of *Tristan und Isolde* as they were used as studies for the Prelude to Act III and to the Warning of Brangane in the Second Act. The performance and recording are up to the high standard set by Victor in most of the discs made by these artists.

WALTHEW (RICHARD HENRY)

WALTHEW: Sonata in D major for viola and piano. (3 sides) and A Mosaic in Four Pieces (1 side) **Watson Forbes** (viola) and **Meyers Foggin** (piano). Two imported 12" records, Nos. D-K897/8; price \$1.57 each.

This pupil of Stanford and Parry has written much congenial music, mostly in chamber music forms although he is best known for his setting of Browning's *The Pied Piper*, a cantata for soloists, chorus and orchestra. Not particularly profound, his music has a somewhat intimate quality which commands the attention of the connoisseur of chamber music. This melodious work is played with distinction by Watson Forbes, whose fine control of tone color does not darken the viola. The difficult piano accompaniment is played by Meyers Foggin. Both the sonata and the four little Schumann-esque pieces on the odd side make this a rewarding pair of discs for the connoisseur of chamber music.

COLLECTIONS

AMERICAN SONG ALBUM: Madrigal Singers conducted by Lehmann Engel. Four 10" records (8 sides) in Set CM-329; price complete with album \$3.68.

This well recorded collection of American songs of the Revolutionary and Civil Wars contains the following:

- Jacob Kimbal: Bradford (1793)
- Jezaniah Sumner: Ode to Science (1798)
- William Steffe: Battle Hymn of the Republic (1816)
- Henry Clay Work: Marching Through Georgia (1865)
- Andrew Law: American Hero (1775)
- E. T. Pound: The Loved Ones
- William Billings: Chester (1770)
- Anon: Brave Wolfe (1759)
- Anon: Old Colony Times (1800)
- John C. Baker: The Burman Lover (1847)
- H. S. Thompson: Lily Dale (1852)
- Cool White: Lubly Fan, Will You Cum Out Tonight (1852)
- Stephen Foster — arr. Clokey: O! Susanna (1846)
- Winner — Clokey: Listen to the Mocking Bird (1865)
- Anon — arr. Clokey: Cocaine Lil

Sung with sincerity, an essential to many of these ballads, this collection is a complete success. Many of the songs are available in other arrangements but none in such all-round good taste. Heartily recommended.

A JOHN CHARLES THOMAS PROGRAM: John Charles Thomas (baritone) with Carroll Hollister (piano) and the Victor Symphony Orchestra conducted by Frank Tours. Four 12" records (8 sides) in Set VM-645; price complete with album \$4.72.

Included in this attractive album are some of the most popular songs and arias from Mr. Thomas' repertory. The selections are:

- Beethoven:** In questa tomba oscura
- Donaudy:** O del mio amato ben
- Old English Ballad:** Lord Randall (arr. Cyril Scott)
- Irish Melody:** Bendemeer's Stream (arr. Gatty)
- Massenet:** Herodiade-Salome! Salome! demande...
- Leoncavallo:** Zaza-Zaza, piccola zingara
- Verdi:** La Traviata — Di provenza il mar
- Rossini:** Il Barbiere di Siviglia — Largo al factotum

Except for the distorted singing in *Lord Randall* this collection is a fine example of the art of Mr. Thomas. His rich baritone voice has been admirably recorded and he receives excellent support from the Victor Symphony Orchestra under the direction of Frank Tours.

SPANISH ALBUM, VOL. II.: Madrid Symphony Orchestra conducted by Enrique Fernandez Arbos. Four 12" records (8 sides) in Set CMM-331; price complete with album \$4.73.

- Contained in this album of Spanish music are:
- Granados:** Danzas Espanolas, No. 6
- Granados:** Goyescas — Intermezzo
- Turina:** La Procesion del Rocio
- Arbos:** Noche de Arabia — Intermezzo
- Breton:** La Dolores — Jota

The fine qualities of Arbos' musicianship are favorably employed in this authentic album of music by modern Spanish composers. The Granados selections are the only ones familiar to most concert goers, so the other pieces in the album have particular interest, especially the lively *Jota* from Tomas Breton's opera *La Dolores*, a work unjustly neglected in this country. *La Procesion del Rocio* and *Noche de Arabia* are no less interesting. The recording, while not of the most recent variety, is still clear and full-bodied. The set is available in drop-automatic sequence only.

SWING YOUR PARTNERS: Square Dances or Quadrilles. Bill Dickinson's Tuxedo Colonels, with calls by Paul Conklin. One 10" and three 12" records (8 sides) in Set VC-34; price complete with album \$3.41.

This popular album of square dances and quadrilles is again in stock. Containing a detailed booklet of instructions, this set is relisted for the benefit of many people who like these popular dances. The recording and the calls are excellent.

COLLECTION

SONG RECITAL: Olga Coelho (soprano, in Spanish and Portuguese) with guitar. Two 12" records (4 sides) in Set MW-700; price complete with album \$2.62.

Olga Coelho, the young Brazilian soprano who has done radio and nightclub work in this country for the last year or so has recorded a group of songs from her extensive repertoire.

The selections are:

SPANISH SONGS

Cancion Andaluza (Trad. — arr. Segovia)
Nina Nana (De Falla: *Canciones Populares Espanolas*, No. 5)

INCA SONGS

De Blanca Terra
Kurikinga Mapanawi

BRAZILIAN SONGS

Quebra o coco menina (Guarnieri)
Rei madou me chama
Bambalele
Dem-Bau (Guarnieri)

Accompanying herself on the guitar, this singer displays a light attractive voice which has been well recorded. It is to be hoped that Hargail will record some of her other selections as well, the street songs in particular. Having mastery of many styles, she is equally at home in the hauntingly beautiful Spanish selections, the contrasting Inca songs and the lively Brazilian group. Altogether an attractive collection.



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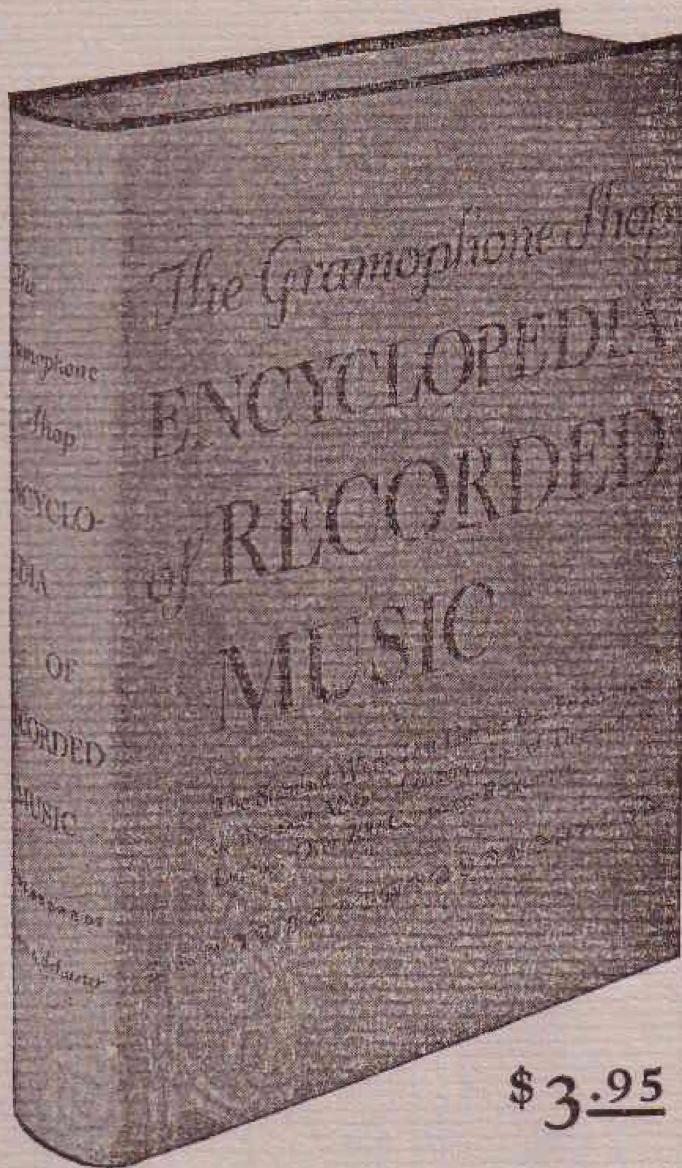
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